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families the care of children was entrusted to slaves. Women learned the elements of letters, besides singing and dancing. For other information they depended upon conversation with their husbands and male relatives.

Notes. F. D. Allen. *ψαῖος*, attributed to Alcman in Schol. A, Iliad M 137, is miswritten for *φαῖος* = *φάος*. In CIL, I 199, *faenisicie* is an error of the graver for *faenisicie*, the ablative of a † *faenisicies*, the counterpart of *faenisicia*. In Schol. Arist. Ran. 13, for *φορτικενομένου* read *φορτακενομένου*, and in Suidas s. v. *Δύκις* read *ἐφορτακεύετο* for *ἐφορτικεύετο*. In the Heracleian tables, I 105 fig. *ἀρτύω* is explained as referring to partnership, and translated 'make a compact' or 'go shares.' Aristophanes, Frogs 179 fig. are arranged in this order: 179, 181, 182, 183, 180, 184, the words in 181, *τοὐτὶ τί ἐστὶ*, being given to Dionysos, and *ὥπερ, παραβαλοῦ* (180) to Xanthias. In Herod. VI 57, the words *τρίτην δὲ τὴν ἐωντῶν* are regarded as an interpolation.—J. B. G. Martial V 78, v. 32 is explained as a question. The guest is asked who the fourth person at the banquet shall be.—G. M. L. *Ellum* is shown to be formed from *em illum*; cf. A. Spengel on Ter. Andria, 855.—A general index and an index of citations close the volume. H. N. F.

Gudrun, a Mediaeval Epic, translated from the Middle-High-German by Mary Pickering Nichols. Boston and New York, Houghton, Mifflin & Co. The Riverside Press, Cambridge, 1889. xv and 363 pp. Price \$2.50.

In the translation of a classical poem like Gudrun one of at least three methods may be pursued: (1) a literal prose rendering of the original, a "half-truth," may be given, with greatest success, perhaps, "in words that are old and plain," as in the case of the Butcher-Lang Odyssey, or the Lang-Leaf-Meyers Iliad; (2) the translator may reproduce the essential content and spirit, "fairly and honestly give the sense" in a more modern form of verse, as the Earl of Derby did in his Iliad, or Birch in his Nibelungenlied; (3) the essential content and spirit and also the original *verse-form* may be reproduced in a modern tongue, as in the case of Aubertin's Lusiads and Miss Nichols' Gudrun, the work under review. This last is certainly the ideal mode of rendering an ancient epic; for thus not only the flavor and color, but also the rhythmic effect of the original can be transmitted to the modern reader. Compare the following strophe (389) of the original, describing the effect of the Orphean strains of Horant's song, and the translation by Miss Nichols:

Diu tier in dem walde	ir weide liezen stên
die wûrme, die dâ solden	in dem grase gën
die vische, die dâ solden	in dem wâge vliezen,
die liezen ir geverte.	jâ kunde er sîner fuoge
	wol geniezen.

Translation :

The wild beasts in the forest	let their pasture grow ;
The little worms that creeping	through grass are wont to go,
The fishes, too, that ever	amidst the waves were swimming,
All now stopped to listen ;	the singer's heart with pride
	was overbrimming.

Thus it will be observed that the Gudrun strophe :

U Z U Z U Z U    U Z U Z U Z  
 U Z U Z U Z U    U Z U Z U Z  
 U Z U Z U Z U    U Z U Z U Z U  
 U Z U Z U Z U    U Z U Z U Z U Z U Z U

is faithfully preserved. To be sure, the reader, if acquainted only with modern verse-forms, may find this ancient measure a trifle puzzling at the first glance, but will need to read only a few verses in order to be charmed by the magic power of the rhythm and the epic effect of the last verse of the strophe. To one interested in the psychology of rhythmic forms this fourth verse furnishes a suggestive subject for experiment.

To the student of Gudrun, however, two features of the form of Miss Nichols' translation seem open to criticism. It is well known that the Gudrun epic, as we have it, is interspersed with frequent Nibelungen strophes. Instead of rendering these into the strophic form of the original, the translator has turned all the Nibelungen strophes into Gudrun strophes. Simrock's N. H. German translation, on the contrary, retains the form of the Nibelungen strophes. The second vulnerable point in the form of the translation is its abundance of imperfect rhymes. This is the more striking because the original is almost faultless in its rhymes. Examples are: (masculine) *maid : head ; arms : warms ; fair : near ; far : spare ; known : soon ; (a)hide : did ; come : home ;* (feminine) *merry : weary ; fitted : greeted ; listen : hasten ; hearth : beareth ; dealing : dwelling ; mourning : turning.* As will be readily marked, many of these are only assonance. These weaknesses in the strophic structure detract greatly from the faithfulness of the translation, so true in other respects.

Let us examine the rendering of the content of the poem. The best criterion of a masterly translation of an ancient poem is that it transfer the reader into the antique atmosphere of the original without forcing upon him violent forms of speech, a fault which some otherwise well equipped translators have not avoided. In this respect the translator of Gudrun is remarkably successful. Occasional archaisms are not of such a character as to call for more than a passing notice; cf. "Twould *glad* me greatly," 385, 4, and "This is true, I *weet*," 207, 2.

As might be expected from the very nature of the difficulty of adapting the Gudrun verse to English expression, many infelicitous renderings are to be found. Cf. the following : Str. 68, 2-3,

iedoch het ez besunder    darumbe grôze nôt,  
 wan ez der alde grife    den sînen jungen truoc.

But none the less he *later*    a *life of sadness led*,  
*After* the harsh old griffin    back to his nestlings bore him.

Cf. Simrock's translation of this strophe. So strophe 79, 4; 84, 4; 1041, 4; 1042, 4 and others.

Miss Nichols, as she states in the preface, has followed the text of Bartsch's edition. This is true not only of the text, but of the notes as well. The translation might have been improved in certain places by adopting suggestions of other editors; for example, in strophe 21, by rendering *daz krefstige*

*gnot*, verse 1, as in apposition with *huobe* (cf. Symons' ed., notes to this passage). So also in strophe 116, verse 2, Symons refers the word *ungewonheite* ("wondrous dwelling," Nichols) not to their "ungewohnte Umgebung" (Bartsch), but to "das ungewohnte tragen fremder Kleider" (cf. also C. Hofmann, s. 226 f.) So other passages might be cited where preferable rendering could have been adopted; cf. Symons' notes on str. 97, 4; 153, 2; 1147, 1 and others. Martin and Symons seem to have been seldom consulted in the translation.

Cases of redundant filling to complete the measure are frequent; cf. str. 424, 4; 548, 3-4; 637, 4.

Names of persons have been wisely retained in their original form, as Wate, Horant, Sigeband, Ute and others; but geographical names are treated more freely. In some cases unjustifiable irregularities have crept in. In str. 204, 1 *Danelande*, renders correctly the original *Tenelant*, so str. 242, 3 *Denmark*, *Tenemarke*; but why *Daneland* for *Tenemarke*, str. 206, 1; 1612, 4, is not apparent.

But these matters of detail do not seriously impair the real value of the translation. The translator has done her work with a master-hand, and added a long neglected monument of Middle-High-German epic song to the list of classical English translations. Miss Nichols' Gudrun deserves a place by the side of Aubertin's Lusiads and Longfellow's and Dean Plumptre's Divina Comœdia. The Nibelungenlied has not yet found an English translator so competent.

M. D. LEARNED.

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A New English Dictionary on Historical Principles. Edited by JAMES A. H. MURRAY. Part V, Cast-Clivy. Oxford, At The Clarendon Press. New York, Macmillan & Co., 1889.

Part V of the New English Dictionary should have been noticed before in this Journal. It is, as the preceding parts have been, full of information and interest. Dr. Murray tells us that it contains 8371 words. This is fewer than any part has contained except the first (8365). A rough calculation makes the average of the five parts about 8700 each, which would give about 208,000 words for the whole work, or deducting 25 per cent for obsolete words, the present English vocabulary may be estimated at about 156,000 words. It is likely to be rather more than less than this. But, as the large majority of these words are unknown to literature, this method of counting fails to give an adequate idea of the resources of the language. Perhaps some statistician with a plenty of leisure may, by suitable deductions, make this calculation for us.

Every page shows the labor that has been expended upon this unrivalled work. Take the first word *Cast*, and it fills, as both noun and verb, over twenty columns. *Church* alone fills ten columns, and with its compounds about ten more.

Great attention has been paid to securing etymological accuracy, as the exhaustive discussion of *Church* shows. Dr. Murray gives his adhesion to the view that it is derived from the Greek *κυριακόν* (sc. *δῶμα*, or the like), "which occurs, from the third century at least, used substantively = 'house of the Lord,' as a name of the Christian house of worship." He says further that "the